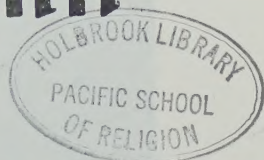


The Hymn

October 1976





Above: Officers' table during Annual Meeting Luncheon. The four officers closest to the camera are: Henry L. Williams, Treasurer; William W. Reid, Editor of *The Hymn*; William J. Reynolds, President-Elect; and J. Vincent Higginson, President.

Cover photo: Presentation during our annual meeting at Philadelphia of expressions of appreciation to retiring officers by new president, L. David Miller (on the right). Retiring officers are (left to right): William W. Reid, Editor of *The Hymn*; Ralph Mortensen, Treasurer; and J. Vincent Higginson, President.

Harry Eskew
William Watkins Reid
Editors

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CONTENTS

ARTICLES

- Saturday Night and Sunday Morning *by Fred Kaan* 100
Words and Music in Christian Worship *by Greg Ampersand Mark* 109

THE HYMN SOCIETY

- From the President Emeritus: As We Go Westward *by J. Vincent Higginson* 113
From the New President *by L. David Miller* 114
From the New Editor *by Harry Eskew* 115
Introducing Our New Officers and Executive Director 116
The Constitution Revised 121
"New Hymns for America - 1976" Tunes Chosen 122
"Aging and Later Years" Hymns Chosen 123

HYMNS

- "Mountain Brook with Rushing Waters" (MOUNTAIN BROOK)
by William Watkins Reid, Jr. and Wilbur Held 124
"The Church's Mystery" ("O Sion, lift your eyes and see") *by Sister M.R.D.* 125
"Your Church Shall Stand" (DOMINION) *by Evelyn Kimball Bartelt* 126

HYMNIC NEWS

- Lutherans Would Modernize Worship Language *by Erik W. Modean* 127
Eucharistic Congress Announces New Hymn 129
Morning Hymn to Tallis' Canon Tune 131
"Are Ye Able" Author Dies 132
Spanish Language Hymnal Published in Argentina 133
Baptist and Lutheran Hymnal Companions Published 134
Armed Forces Hymnal Controversy 134

REVIEWS

- Praise for Today Hugh T. McElrath 136
Isaac Watts Remembered *by David Fountain* Erik Routley 137
John Mason Neale—Priest Extraordinary *by A.G. Lough* Leonard Ellinwood 138
Congregational Singing *by William J. Reynolds* Paul R. Powell 139
'76 to '76, A Study of Two Centuries of
Sacred Music in America *by Ellen Jane Lorenz* Thad Roberts, Jr. 140
A Dictionary of Protestant Church Music
by James Robert Davidson Paul M. Hall 141
Kentucky Harmony *by Ananias Davisson with*
a new introduction by Irving Lowens Harry Eskew 142

Saturday Night and Sunday Morning

Fred Kaan

(Fred Kaan, of Dutch nationality, is a minister, of the United Reformed Church in England and Wales. He presently serves as Secretary, Department of Cooperation and Witness, World Alliance of Reformed Churches, Geneva, Switzerland. This personal account of his hymn-writing activities appeared in the December 1974 issue of Reformed World. Used with permission.

Reformed theology at its best is consistently concerned about worship. Therefore, the role of the hymnwriter in the Church assumes great importance. Many of our readers will know that one of our associate editors, Fred Kaan, has distinguished himself as a world-renowned hymnwriter. People everywhere in churches of all denominations are singing his hymns and songs. For some time those of us on the Alliance staff have urged Fred to write about his own work. Fortunately, he has at last succumbed to pressure from his colleagues. The RW is honoured to carry this personal contribution.

—Ed.

It all happened during the last ten years or so, but it might never have started without that remarkable group of alert Christians at Pilgrim (Congregational) Church, Plymouth, England, where I was minister from 1963 till 1968. A local gathered community in an urbanized setting, articulate and loving in their life and work, they stimulated me in helping me find—with them—new ways of worship and service, and contemporary idioms in which to write hymns. Without them my songs and hymns wouldn't be sung all over the world today and I want to pay tribute to them for having been both sounding-board and inspiration.

I have some difficulty in writing or talking about my work as a hymnwriter; for a start, it is bound to be very personal. But then, also, my interest in poetry and hymnwriting is that of the craftsman, rather than that of the researcher or reviewer. I have little academic interest in hymns; I'd much rather write a hymn than write about it.

Is not the word poetry derived from Greek *poieo*, meaning: to make, or produce?

It was in the day-to-day relationships with people, and in the week-by-week preparation for worship that the "Pilgrims" and I began to be painfully aware—as all thinking Christians must—of the inadequacies of what I would call previous-generation-hymnals. There have been innumerable occasions when I have been almost desperately searching for hymns that would echo or reflect the whole theme of worship and the tenor of the sermon I had prepared. Not only were there so many gaps in the hymnbook; so often the language of the hymns was antiquated, symbolically remote and socially no longer acceptable. So many of them were poetically and theologically bad, and generally unsingable, to me at any rate.

During my years in the ministry I have always subjected myself to a very simple but ruthless rule of discipline: if I were to "come in from outside" to listen to that sermon or talk I had just prepared; if I had to sing the hymns just chosen or pray along with the words of those verbalized prayers, would it all make sense. Do not misunderstand me; I do not want to "computerize the transcendental out of our religious experience," but I am anxious about and intent on communicating in direct, sensitive, tough and understandable language what the love of God and the art of human living are all about.

Of course, it would be easy and cheap to quote sample after sample of the nonsense we've been singing over the years; it is not my intention to do so, but the uneasiness remained. And so I started to write my own texts, not so much to substitute as to supplement that which was already available. Often, the text would be completed late on Saturday night, mimeographed in time for Sunday morning worship and then introduced to the congregation to a reasonably familiar melody.

The first texts I wrote were for post-communion hymns—there was, and is, a great dearth in that particular section of our hymnbooks. Then, some baptismal hymns in contemporary English, followed by many texts that sing about today's world, where "both God's demand on all men, and blessing given to them in the sphere of secular life needs to be sung, and also the meaning of Christian discipleship in this field of all the complexity of this fastmoving time." And so I wrote about the modern city, industrial life, human rights, war and peace; in short: about being Christians in the world today.

PILGRIM PRAISE

That's how it all started; in 1967 we bundled five handfuls of mimeographed sheets together and called it Pilgrim Praise. In 1968 we went into print, retaining the title of the booklet, but this time with 50 items in it (words only). And it was then that things really happened. Neighboring churches asked for it, unsolicited reviews of the book appeared in the regional and national press, orders from all over Britain began to flood the church office and the book saw four additional printings in less than two years. From there it just snowballed; hymnbook committees obtained it, so that today, ten years after I wrote my first hymns (is one *born* a hymnwriter, or *made* one?), more than 200 of my texts are incorporated in English-language hymnals around the world. No one could be more surprised than I at the way in which what was meant for the local congregation found so wide an echo, and—what is more—is now part of hymnals of many denominations: Anglican, Episcopal, Lutheran and Presbyterian, Congregational and Methodist, United and Roman Catholic.

While originally, existing tunes were selected for these texts, during the last five, six years many melodies have been especially written for them by composers all over the world, from Canada to Taiwan, from Australia to Jamaica. Texts have now been translated into about a dozen other languages, including my mother tongue, Dutch. A full music edition of Pilgrim Praise, containing seventy items, came out early in 1972.

Though not by nature a researcher, I recently did sit down to analyse 25 major hymnbooks from different parts of the world, in which Pilgrim Praise texts have been incorporated, just to see what "popularity rating" they have in relation to each other. I discovered that out of the 25 hymnals, 16 have taken a text I wrote for Human Rights Day (December 10):

1. For the healing of the nations,
Lord, we pray with one accord;
for a just and equal sharing
of the things that earth affords.
To a life of love in action
help us rise and pledge our word.

2. Lead us, father, into freedom,
from despair your world release;
that redeemed from war and hatred,
men may come and go in peace.
Show us how through care and goodness
fear will die and hope increase.
3. All that kills abundant living,
let it from the earth be banned;
pride of status, race or schooling,
dogmas keeping man from man.
In our common quest for justice
may we hallow life's brief span.
4. You, creator-God, have written
your great name on all mankind;
for our growing in your likeness
bring the life of Christ to mind;
that by our response and service
earth its destiny may find.

A close second is a post-communion hymn, the very first text I ever wrote, which appears in 13 of the 25 hymnals:

1. Now let us from this table rise
renewed in body, mind and soul;
with Christ we die and live again,
his selfless love has made us whole.
2. With minds alert, upheld by grace,
to spread the Word in speech and deed,
we follow in the steps of Christ,
at one with man in hope and need.
3. To fill each human house with love,
it is the sacrament of care;
the work that Christ began to do*
we humbly pledge ourselves to share.
4. Then grant us courage, father God,
to choose again the pilgrim way
and help us to accept with joy
the challenge of tomorrow's day.

*Acts 1:1 (A.V.)

If I were myself asked which of my texts I like best, I should probably say: "Come to your senses," a hymn about using all our faculties in worship and celebration:

1. If you have ears, then listen
to what the spirit says
and give an open hearing
to wonder and surprise.
2. If you have eyes for hearing
the word in human form,
then let your love be telling
and your compassion warm.
3. If you have buds for tasting
the apple of God's eye,
then go, enjoy creation
and people on the way.
4. If you have hands for caring,
then pray that you may know
the tender art of loving
our world of touch and go.
5. If you can smell the perfume
of life, the feast of earth,
the sow the seeds of laughter
and tend the shoots of mirth.
6. Come, people, to your senses
and celebrate the day!
For God gives wine for water
the gift of light for grey.

CRITERIA

Inevitably, I am from time to time asked about my approach to hymn-writing and about what conditions I think must be fulfilled for a song or hymn to survive. Simplifying it, I'd say that it must be good poetry and sound theology. I recognize of course that there is a fundamental difference between writing a poem and writing a hymn. A poet tends and has the right to speak for himself, whereas a hymnwriter has to produce what people can and will want to sing because it also expresses *their* deepest convictions and doubts, *their* hopes and fears. Another

thing is that, in contrast generally to poetry, there is an unavoidable framework and metre (often regular shape) imposed on the text by the melody that is already available or still envisaged. After all, a hymn is there to be sung, and it has to be written in such a way that it fits a tune. I am aware of the fact that there are new ways of writing hymns that depart from regular patterns in metre and rhyme, but it so happens that I just don't write that way.

Together with the condition of poetic quality which a hymnwriter should aim at, I believe that if he wants to speak to and with his contemporaries, he should express himself in clear, imaginative but non-gimmicky language which must be that of the second half of this century without being too much the jargon of the first week of this month.

Much modern material is bound to disappear quickly. I am not worried about it, nor afraid of it. Like throw-away art there are hymns/songs suitable for once-only treatment; they are expendable. I would, in fact, welcome a growth in ad-hoc hymnwriting in our congregations, pleading for the utmost flexibility that will allow the hard-cover hymnal and the mimeographed sheet to live together in harmony if only for one Sunday!

As to the theological soundness of hymns, I have always tried to be a responsible theologian in my writing. Even a cursory glance at *Pilgrim Praise* and more recent texts would bear out that countless are the scriptural references and quotations in the texts; explicit often, but more often oblique, with the result that frequently my hymns are as it were two-tiered, with double meanings throughout. The casual singer would associate himself with what he reads at face value, while an "insider" next to him in the pew, the person who knows his bible well, might sing the same thing, but with a smile of recognition, because he has discovered the "second layer." I refuse to believe, however, that all theology has to be summed up in each hymn, or that every hymn should be theologically foolproof or watertight.

Thinking both of the poetic and the theological elements, I would fully want to echo what Dr. Erik Routley, one of the world's foremost hymnologists, once said: "The modern hymnwriter will serve his age best if his argument is clear and religious and based on the truth declared in the scriptures, and clothed in words and images that declare his contact and compassion with the world in which he lives."

THE HUMAN CHRIST

Once or twice, reviewers have called into question the strong emphasis I lay in my writings on the humanity of Christ. I admit that this emphasis is there and that it is deliberate. While believing firmly in the divinity of our Lord (and Pilgrim Praise does not minimize or neglect this), I believe that we haven't got enough material in hymnals generally that sings about the presence of Christ in contemporary society, about the here-and-now-ness of the incarnation. This is why I have written such lines as these:

God is not remote in heaven
but on earth to share our shame;
changing graph and mass and numbers
into persons with a name.
Christ has shown, beyond statistics,
human life with glory crowned;
by his timeless presence proving:
people matter, people count!

or, from "The tree springs to life": "We meet you, O Christ, / in many a guise; ..." or, from an Ascension hymn:

Although our Lord has left us,
he leaves us not alone.
"Ascended into heaven",
he makes the earth his home.
He is alive and present
and makes us all akin;
in every human being
he walks the world again.

(Copyright of hymn texts quoted so far: Galliard Ltd, London/Galaxy Inc., New York)

I believe that I am in good company—that of the early church fathers—when I insist that Jesus was (is!) truly and totally one of us: authentically human. Has not also Joseph Jungmann in our own time criticized the movement of greater stress in the area of worship on the deity of Christ together with diminishing room for the priesthood of the man Jesus?

H. Cunliffe Jones, the Australian theologian, once said: "one of our real needs is for new hymns to sing the impact of Christ on the world around us...to sing the faith effectively and hearteningly in

the contemporary situation." At the risk of sounding banal, I'd say that it is *fun* to be caught up in this process of discovering new hymns, both in the writing of them and in getting others to sing them with you. My more recent experience has shown that the kind of work I now do is less conducive to hymnwriting than the context of local pastorate and city ministry. This doesn't mean that the inspiration has gone; the only thing now is that it may come somewhere far away from home on an official journey—New Delhi, Frankfurt, Lusaka. It comes less frequently, but come it still does, and it remains fun. I should like to close with two texts written within the last three months:

A HYMN ON FREEDOM
(with etymological interruptions)

God has set us free for freedom,
for responding 'yes' or 'no'.
Freedom is his gift and calling,
he has let his people go.
FREEDOM IS FOR PEOPLE
WHAT AIR IS FOR THE BIRDS.
FREEDOM IS BELONGING,
BREAKING BREAD, SHARING WORDS.

free—Sanskrit *priyas*: dear, belonging, as members of a household connected by ties of kindred with the head, as opposed to *slavēs*.

Ties of kindred are our bondage:
we the members, he the head.
God has made us in his image;
love has made us free indeed.
FREEDOM IS FOR PEOPLE...

free—Old English *freon*, Gothic *frijon*: love. Old High German *friunt*: friend. German *freien*, Dutch *vrijen*, to court, to make love.

God unties our hands for loving
man or woman, children, friends,
caring for the other's wholeness;
love is kind and understands.
FREEDOM IS FOR PEOPLE...

Free—German *frei*, related to *Friede*: peace, reconciliation, *zufrieden*: content.

Human hearts remain in turmoil
till they find their rest in God.
He is source of peace and freedom,
gives us Christ in flesh and blood.

FREEDOM IS FOR PEOPLE...

Give us freedom, Lord, to serve you,
show us where we ought to go,
never resting till all people's
cups are full and overflow.

FREEDOM IS FOR PEOPLE

WHAT AIR IS FOR THE BIRDS.

FREEDOM IS BELONGING!

FREEDOM IS BELONGING,

BREAKING BREAD, SHARING WORDS.

(The first line of the refrain is from W. Barnard's poem: De vrijheid smaakt naar pijn.)
(Copyright by Agape, Carol Stream, Illinois)

And, finally, a text I have called: A HYMN IN THE FIRST PERSON
SINGULAR

Today I live, but once shall come my death;
one day shall still my laughter and my crying,
bring to a halt my heart-beat and my breath:
Lord, give me faith for living and for dying.

How I shall die, or when, I do not know,
nor where, for endless is the world's horizon;
but save me, Lord, from thoughts that lay me low,
from morbid fears that freeze my power of reason.

When earthly life shall close, as close it must,
let Jesus be my brother and my merit.
Let me without regret recall the past,
then, Lord, into your hands commit my spirit.

Meanwhile I live and move and I am glad,
enjoy this life and all its interweaving;
each given day, as I take up the thread,
let love suggest my mode, my mood of living.

(Copyright by Agape, Carol Stream, Illinois)

Words and Music in Public Worship

Greg Ampersand Mark

Most people claim to believe that words are an important part of what is sung in church, that the words are as important as the music, or more so. Yet not much seems to be said about *how* and *why* the words are important. (Are they important in the same way and to the same degree as the words in a legal document, or a recipe, or a political platform, or a love letter?) I believe that the words sung in church indeed are important, but not for any simple or obvious reason. It seems to me to be a complex and elusive question, and it has been on my mind for a long time. The following statements represent part of my attempt to indicate some of the elements that I think are involved in the use of sung words in public worship. These statements are not developed into a systematic theory; and they are listed (almost at random) not to try to answer questions, but primarily to raise them. I would be happy if this material were to start a serious dialog among people concerned with words-and-music in public worship, and so get the whole subject out in the open in an extended public debate.

1. The only part of the service in which the common-sense, logical, grammatical meaning of words is likely to be of prime importance is during the weekly announcements. The announcements are not sung.

2. During the rest of the service, the main point almost always is to be found not in the actual words that are uttered, but in the fact that a corporate action is undertaken by the worshipping community—whether this action be singing together, speaking together, listening together, or what.

3. When words are *sung* in a service, the words become an integral part of the song (the hymn, canticle, chant, response, anthem, solo, or whatever). The significance of sung words lies in the significance of the total singing/listening action of the congregation; this significance cannot be discovered by studying the words apart from the context of the singing/listening action.

4. The import of words sung may be totally different from the import of the same words read in their original state (as part of the Bible, or a hymn-text, or a poem, or a liturgical formula or the like).

5. It is not necessary that the congregation always comprehend the common-sense, logical, grammatical meaning of the words at the moment they are being sung in the service. However, it may be useful for the congregation to know *in advance* what the words are about, to understand the words as they were originally meant to be understood in the original context from which they are taken. And, certainly, it would be useful for the congregation to be made aware of how the words are meant to be accepted, in the role that the words are to play in a particular place in that service.

6. Many words used in public worship are essentially beyond ordinary rational comprehension (words such as God, Amen, Trinity, love, eternal, salvation); the mere fact of singing such words (rather than saying them) is not in itself going to make the words any easier to understand intellectually.

7. Music does not bring to the words some essential element that the words lack just because they are words. Music does not "add something" to worthy words, it does not enhance the meaning or significance of meaningful or significant words. On the contrary, it is more nearly true that the words (if they are worthy) add something to the music, and that words enhance the meaning or significance of the music; at least this must be true in public worship, if not elsewhere. The composer cannot glorify a worthy text; he can only employ it. Obviously the Bible does not depend for its meaning, or significance, or power on the music to which it is set.

8. When words and music are combined, both lose something; both the words and the music lose some of the sharpness of detail and some of the breadth of implication that they both had (or would have had) in their separate states. What happens is that when words and music are combined, the resulting song is a compromise, a composite new entity which cannot be understood in terms of either the words or the music alone.

9. In regard to accents and phrasing and inflections, it is impossible to find total agreement as to how a given poem or biblical passage should be read or how it should be interpreted. When words are set to music, a large part of accent and phrasing and inflection

is supplied by the music, and the alternatives that the words suggest are often out of the question; the words must be uttered the way the music says.

10. What sounds to the listening congregation like a confused jumble of words may seem to the singers in the choir to be a careful and sensitive setting of the words they are singing, with each part (sopranos, altos, tenors, basses) having notes and words that fit together perfectly. And what may seem to the listening congregation like a crystal-clear setting of the words may feel to the choir singers (especially the altos, tenors, and basses) to be awkward, forced, and inhumane. What is natural and satisfying to sing (in terms of both words and music) is not necessarily natural and satisfying to listen to, and vice versa. If one stops and listens to a congregation singing a hymn with great gusto, one often finds that the gusto is applied mostly to the tune and that the words are being mangled, no matter how it may sound in the imagination of those singing.

11. Although within the context of public worship the words that are sung are inseparably united with the act of singing (and thus cannot be judged separately, but only as one side of a dual entity), there is another area of church life to be considered—namely, the evangelistic or educational or public-relations area (the point at which The Church and The World confront each other). In this context there is a need for considering “what people will think” about this text or this music apart from the actual service of public worship. If people start considering these words or this music (or the way the two are joined) from a critical point of view, rather than a worshipful point of view, what will be their reaction? Will they be scandalized? A tone-deaf teacher of theology, or grammar, or English literature, may find in the words problems that never would arise in the actual acts of public worship. An agnostic or nonverbal musician may find in the music certain esthetic or technical deficiencies that never would cause trouble in the church service. There is no end to the objections that can be raised by bored or literalist or dogmatic or perfectionist people when they start looking in cold blood at the words and music of worship (whether those people be reluctant junior choir members, superior teen-agers, doctors of theology, or the vil-lage atheist, conservatives, liberals, “evangelicals,” “catholics,” etc.).

12. Although it is essential that in the worship service the words

and music form indispensable links in the organic whole, it is also important (in order to lessen the chances of offending individuals) that each element be able to stand alone (apart from the context of public worship) as a decent and respectable component. That is, the music ought to be at least tolerable as music without the support of the words and the service as a whole; the words ought to be at least tolerable as words without the support of the music and the service as a whole; and the song (the words-and-music considered as a unit) ought to be at least tolerable apart from the support that the rest of the service provides.

13. "Good" words cannot justify obviously bad music, nor can "good" music justify obviously bad words. However, *tolerable* words or music or both may be all that are available to fit the needs of a particular situation, and when that is true, something tolerable and fitting may serve far better than something "good" but irrelevant and incongruous. It is a mistake to think that all texts or music must be praised as "good" or else condemned as "bad." Most material is neither unquestionably good or unspeakably bad; much is simply tolerable, acceptable, usable. Such material is not made great simply by calling it great. Our hymnals would be exceedingly small if we included only "the very best," as would our choir and organ repertory. What is merely tolerable should be seen for what it is, and used honestly wherever it is the best thing available for the purpose at hand.

CONSIDER THIS...

The Hymn Society has charted an exciting course for the future. Each member is encouraged to act as a one person recruiting committee. Will you set a goal for yourself to enlist one new member during 1977?

AND CONSIDER THIS...

The Society encourages members and friends to remember the work of the Society in their wills. Such contributions will enable work on the Dictionary of American Hymnology and other projects to move along at a rapid pace.

From the President Emeritus: As We Go Westward

The Annual Meeting of May 8th held in Philadelphia at the historic Reformed Church on Race Street, a short distance from Independence Hall, will be remembered for the new directives suggested by the Planning Committee. The basis of their first thoughts was the result of a letter sent to the entire membership seeking meaningful ideas that would further broaden the activities of the Society and greatly enlarge the areas where it could be of service.

In 1972 fifty years had passed since our founder, Miss Emily Swan Perkins, and a small group of enthusiasts organized the Society as a means of encouraging writers of hymns as well as acting as a medium between the writers, hymnal committees and publishers. The Hymn Society of America has successfully fulfilled this goal but the fiftieth anniversary suggested a time of assessment.

The Constitution of a society needs to be reviewed from time to time to see what might be done to further accomplish its original objectives. The recommendations made by the Planning Committee, after being reconsidered by the Executive Board, were duly approved at the May 1976 meeting, completing a phase of reorganization that forecasts greater accomplishments in the coming years.

While we are grateful to all who have contributed in various ways to the progress of the Society, space prevents naming many who have generously and gratuitously given years of service. However, William W. Reid is a link dating to the years of the charter members and his suggestions in many areas aided in furthering the vision of the founders. Neither should we overlook Dr. Reginald McAll who served as Executive-Secretary and the Rev. Deane Edwards, President for many years, who played a dynamic role in achieving the Society's growth.

Now we are at the crossroads of reconstruction that has every hope of future progress. In these uncertain years, particularly as concerning hymnody, we are faced with some anxiety, but with reassurance that future goals are possible.

We are grateful to the authorities at Wittenberg University for their gracious invitation to make the University in Springfield, Ohio our national headquarters. The meeting there in 1975 showed the fruits of branching out from the eastern seaboard and enlarging the

work of the Society in other areas. The former senior members of the Executive Board, now replaced by younger ones, are confident that their spirit and dedication will accomplish the tasks of the future. Now, with thanks to the "old," and encouragement to the "new," may the bright visions soon become a reality.

J. Vincent Higginson, President Emeritus

From the New President

I am honored to greet you as the new president of the Hymn Society of America. I bring you an unprecedented challenge to revitalize the work of the society. The new officers are committed to the achievement of this goal. We invite you to join us.

Following a year of self-study, the Society adopted crucial constitutional revisions on May 8, 1976. These changes were regarded as essential to enable the organization to function efficiently today.

The new officers and executive committee of the "streamlined society" provide a wide cross-section of leadership in the fields of hymnology, theology and church music. Together we pledge you our determination to build on the firm foundations of the past and to provide vigorous and creative leadership for the future.

An important decision resulting from the study of the Planning Committee was to move the national headquarters from New York to a more geographically central and more economical location. The invitation to relocate on the campus of Wittenberg University, Springfield, Ohio was accepted.

Another significant change to the organization is the addition of a new staff person as Executive Director. Mr. W. Thomas Smith was elected to this position to coordinate the work of the society and to provide administrative continuity as various officers are changed on a rotating basis.

The executive committee and the 24 appointed members of the research and promotion committees will endeavor to organize regional and local chapters in the U.S.A. and Canada. A top priority is the completion and publication of the *Dictionary of American Hymnology*. Another objective is to broaden the scope of the society to include Jewish hymnody. The continuation of the scholarly work of the society as well as the creation of new hymns and hymn tunes to

serve the needs of the space age will be reemphasized. New ideas and new challenges from new talents will be welcomed. Many innovative suggestions will be implemented in the future.

May I express the appreciation of the society to the retiring officers: J. Vincent Higginson, president; Dr. Ralph Mortensen, treasurer; and Dr. William W. Reid, editor of *The Hymn*. These men and other distinguished leaders have given many years of dedicated service. We are indebted to all of them.

Let us work together with renewed enthusiasm as we move into a new era in the history of the Hymn Society of America. Here's my hand!

L. David Miller, President

From the New Editor

This issue of *The Hymn* is transitional, representing the joint efforts of William W. Reid and myself. Mr. Reid has served as editor of *The Hymn* (with associate editor Vincent Higginson's assistance particularly in musical matters) since January 1966, a total of 44 issues including this one. For these men who are years beyond the usual retirement age this is a remarkable accomplishment. I have only come to know Bill Reid in a personal way in the preparation of this issue and have come to a deeper appreciation for him. He has been most helpful in acquainting me with the editorial tasks of *The Hymn*. We are all genuinely grateful to these men for their years of devoted service as editors of *The Hymn*.

From its early years, in order to serve the varied interests and needs of the Hymn Society, *The Hymn* has been both scholarly and practical in nature. I hope we can maintain this balance of outlook while aiming for the finest quality publication we can produce. Although I will welcome material sent to be considered for publication in *The Hymn*, I plan to involve more of our membership by asking a greater number of you to write articles, news stories or reviews for us. We also need your ideas: What are some topics you would suggest be considered for this publication? Whom would you recommend to write for *The Hymn*? (Keep in mind, however, that verbal appreciation is all we can offer our writers!)

The Hymn is the only publication in America solely devoted to congregational hymn singing. As such, it should be *the source* that America can look to for fresh information related to hymns, including news of hymnic interest and practical ideas on hymn singing, as well as scholarly discoveries and reviews of new publications. Although our emphasis has been and will continue to be related to the practice of hymn singing in America, I hope the pages of *The Hymn* will also give a coverage of hymn singing in other nations.

With your support and the guidance of our new Executive Committee, I believe *The Hymn* will serve to undergird in an even greater way the purposes of the Hymn Society of America.

Harry Eskew, Editor

Introducing Our New Officers and Executive Director



L. David Miller
President

L. David Miller was born in Lenoir, North Carolina, April 15, 1919. He is a 1939 graduate of Lenoir Rhyne College and holds the M.Div. degree from Lutheran Theological Southern Seminary and the M.S.M. degree from Union Theological Seminary in New York. He pursued further study at the Kirchenmusikschule in Hanover, Germany in 1959 and in 1960 he was awarded an honorary Doctor of Music degree by Lenoir Rhyne. He served as minister of music and assistant pastor of American Lutheran churches in North Carolina, New York City, Indiana, and was a pastor in Ohio. He has also served as organist or music director for various Lutheran conventions. Dr. Miller has been on the Wittenberg University faculty since 1955, where he is dean of the School of Music. Of his many varied professional activities, those of hymnic interest include several record albums of hymns, articles on hymns in Lutheran periodicals, his hymn tunes, his collection *Fifty Descants for Hymns of the Church* (1962) and his books, *Psalms for Today* (1962) and *Hymns the Story of Christian Song* (1973). Address: Wittenberg University, School of Music, Springfield, OH 45501.



J. Vincent Higginson
President-Emeritus

J. Vincent Higginson (born May 17, 1896) a native of Irvington, New Jersey, was educated at Manhattan College, at Juilliard, at Pius X School of Liturgical Music and at New York University (B.Mus., 1929; M.A., 1938). He taught music at various institutions, including Pius X School of Liturgical Music and New York University. He is former managing editor of *The Catholic Chormaster* and wrote many articles on hymnody therein, as well as in *Etude*, *The Hymn* and *Papers of the Hymn Society*. His numerous compositions and arrangements have been published under a pseudonym and are listed in the catalogs of leading American music publishers. He was honored by Pope John XXIII as Knight Commander of St. Gregory (1961). A Fellow of the Hymn Society of America (1952), Mr. Higginson served as its president from 1969 to 1976 and associate editor of *The Hymn* from January 1966 to July 1976. Mr. Higginson's *Handbook to American Catholic Hymnals* was published earlier this year. Address: 21-10 33 Road, Long Island City, NY 11106.



William J. Reynolds
President-Elect

William J. Reynolds was born April 2, 1920 at Atlantic, Iowa and grew up in Oklahoma. He was educated at Southwest Missouri State College (A.B., 1942), Southwestern Baptist Theological Seminary (M.S.M., 1945), North Texas State College (M.M., 1946) and George Peabody College for Teachers (Ed.D., 1961). After sixteen years as minister of music in Baptist churches in Missouri, Oklahoma, and Texas, in 1955 he joined the Church Music Department of the Baptist Sunday School Board, Nashville, Tennessee and served in various editorial capacities. In 1971 he became head of the Church Music Department.

A composer and arranger of sacred choral music, his published works include a wide variety of materials, ranging from hymns to larger choral works. He has served as music director for various Baptist conferences and conventions. He is the author of *A Survey of Christian Hymnody* (1963), *Hymns of Our Faith* (1964), *Christ and the Carols* (1967), *Congregational Singing* (1975), and the *Companion to Baptist Hymnal* (1976). He frequently serves as clinician and lecturer

in church music workshops. He was a member of the Hymnal Committee for the *Baptist Hymnal* (1956), and chairman of the Hymnal Committee and general editor for the *Baptist Hymnal* (1975). Address: Church Music Department, Baptist Sunday School Board, 127 Ninth Ave., North, Nashville, TN 37234.



Anastasia Van Burkalow
Secretary

Anastasia Van Burkalow, born March 16, 1911 at Buchanan, New York, is a graduate of Hunter College (B.A.) and Columbia University (M.A. and Ph.D.). She is Professor Emeritus and former chairman of the Department of Geology and Geography, Hunter College of the City University of New York. She is a member of John Street United Methodist Church, New York City, the oldest Methodist Society in the United States (founded in 1766). Dr. Van Burkalow is a member of the American Guild of Organists and has served as organist and choir director in several New York City churches. She has been a member of the Hymn Society since 1952, holding several offices and committee memberships. Several of her hymns have been published by the Hymn Society and two of her articles have appeared in *The Hymn*. Address: 160 East 95th Street, New York, NY 10028.



William G. Lambacher
Treasurer

William G. Lambacher, born March 23, 1926 at Cleveland, Ohio, was educated in the public schools at Parma. He studied at Baldwin-Wallace College (A. B., 1949) and Cleveland Marshall Law School of Cleveland State University (J. D., 1953). He was admitted to the Ohio Bar in 1953. Mr. Lambacher has been in banking since 1948, including positions with banks in Berea, Euclid and Springfield, Ohio. He presently serves as Chairman of the Board and President of The Springfield Bank. He is also Vice President of the Springfield Symphony and a member of Zion Lutheran Church, ALC. Address: The Springfield Bank, One South Fountain Avenue, Springfield, OH 45501.



Morgan Simmons
Vice President

Morgan Simmons was born April 6, 1929 at Andalusia, Alabama. A graduate of DePauw University in Greencastle, Indiana, he holds the degrees M.S.M. and D.S.M. from Union Theological Seminary in New York City. In 1955-56 he was a Fulbright Scholar at the Royal School of Church Music, Croydon, England. Since 1968 Morgan Simmons has served as organist and choirmaster of the Fourth Presbyterian Church of Chicago. He is also Assistant Professor of Church Music at Garrett-Evangelical Seminary in Evanston, Illinois, a position he has held since 1963. Dr. Simmons has been a member of the Executive Committee of the Hymn Society since 1960 and has served as Hymn Festival Committee chairman and as book review editor of *The Hymn*. He is completing a term as secretary and treasurer of the Sub-Dean of three chapters of the American Guild of Organists and having contributed regularly to *Music Magazine*, the guild's monthly publication. In addition he has published articles in *The Diapason*, *Clavier* and *Music Ministry*. Address: 2210 Hartzell, Evanston, IL 60201.



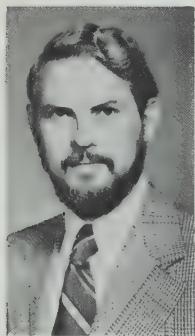
Henry L. Williams
Historian

Henry Lawrence Williams was born at Boone, Colorado, April 23, 1923. He studied at the University of New Mexico (1941-3) and received his B.A. from Moravian College in 1948. He also studied at the University of Manchester, England (1949-50). He received his B.D. from Moravian Theological Seminary in 1951 and his M.L.S. from Rutgers University in 1962. He is an ordained Moravian minister who served as a pastor in Philadelphia (1952-57). Since 1958 he has been head librarian at Moravian College, Bethlehem, Pennsylvania. Among his numerous articles in church publications is "The Development of the Moravian Hymnal" in the *Transactions of the Moravian Historical Society* (1962). Address: Moravian College, Bethlehem, PA 18018.



Harry Eskew
Editor of *The Hymn*

Harry Eskew, born July 2, 1936 in Spartanburg, South Carolina, took his undergraduate studies at Furman University (B.A. in Music, 1958). He also studied at New Orleans Baptist Theological Seminary (M.S.M., 1960), Tulane University (Ph.D., 1966) and the University of Erlangen-Nuremberg, Germany (1970-71). An ordained Baptist minister, he has been a part-time minister of music in Baptist and United Methodist churches in South Carolina, Mississippi and Louisiana. He has taught at New Orleans Seminary since 1960 and is now Associate Professor of Music History and Hymnology. He has written articles on hymnody for various periodicals and for the forthcoming Sixth edition of *Grove's Dictionary of Music and Musicians*. He compiled *The Hymn Index, 1949-1972* and is one of the authors of *Hymnody Kit*, a programmed text (1975). Address: New Orleans Baptist Theological Seminary, 3939 Gentilly Blvd., New Orleans, LA 70126.



W. Thomas Smith
Executive Director

W. Thomas Smith (b. April 4, 1934 in Gloster, Mississippi) grew up in South Carolina, where he graduated from Fairforest High School, near Spartanburg. He studied three years at Stetson University and completed his undergraduate studies at Syracuse University (A.B. in Music) in 1960. He has directed the music at Atonement Lutheran Church, Syracuse, and at St. John's Lutheran Church, Summit, New Jersey (1965-75). He also studied a year (1964-5) at the Westphalia Church Music School, Herford, Germany. He is to receive his M.S.M. degree from Wittenberg University in November, 1976. Mr. Smith is a former editor of the Lutheran quarterly newsletter, *Church Music Memo*, and former chairman of the Consulting Committee on Worship of the Lutheran Church in America. He is an organ recitalist and has served as a choral and organ clinician for Lutheran church music institutes. Address: Hymn Society of America, Wittenberg University, Springfield, OH 45501.

The Constitution Revised

After fifty-four years of service to the churches of the United States, and indeed, to the entire English-speaking world, and with its stamp of approval on more than 400 new hymns (a good-sized hymnal in themselves!), the encouragement of their writing, and their publication in many magazines and church hymnals—the Hymn Society of America has begun a reconstruction of its 1922 Constitution to “widen its ministry as it looks to at least another century of creativity in the field of hymnody.” Meanwhile it has moved its national headquarters from New York City to the campus of Wittenberg College (an institution having church music as one of its majors) in Springfield, Ohio.

The first step in the revision came at the May, 1976, annual meeting of the Society when the organizational setup was altered, a new slate of officers was elected—mostly for limited terms of two years—though after two years out of office they may be reelected to the same post. This chance resulted in the choosing of the following:

J. Vincent Higginson, of Long Island City, N.Y., retiring as president after eight years in that office, was elected president-emeritus for life, and as “immediate past president,” was elected a member of the Executive Committee for two years.

Dr. L. David Miller, of Springfield, Ohio, president for two years, and chairman of the Executive Committee.

Dr. William J. Reynolds, of Nashville, president-elect for two years, and president 1978 to 1980, and vice-chairman of the Executive Committee (1976-78).

Dr. Morgan F. Simmons, Chicago, vice-president in charge of programs; two-year term.

Dr. Anastasia van Burkalow, New York City, secretary; may be elected for a second two-year term.

William Lambacher, Springfield, treasurer, may be re-elected.

Rev. Henry L. Williams, Bethlehem, Pa., historian; may be re-elected.

Dr. Harry Eskew, New Orleans, editor of *The Hymn*, 2 year term; may be re-elected by the Executive Committee.

Dr. Roberta Bitgood Wiersma, Battle Creek, Mich., Dr. Wilbur Held, and Rev. William W. Reid, Jr., Wilkes-Barre, Pa., members-at-large of the Executive Committee.

During the 1976-7 year, a number of consultations will be held by the Executive Committee and the special committee studying the future of the Society, concerning further modifications in the Constitution and the work of the organization. It is hoped that any recommended changes and revisions deemed helpful for future developments will be ready for action at the time of the next annual meeting of the Society in 1977.

"New Hymns for America—1976" Tunes Chosen

Earlier this year fifteen "New Hymns for America—1976" were chosen by a panel of judges for publication by the Hymn Society of America in a leaflet bearing that title. The fifteen were chosen from more than 400 texts submitted for judgment.

With the publication of these texts, composers were asked to submit new and appropriate tunes for the new hymns. Some 200-plus tunes were received by the Society and submitted to a panel of musicians and music editors. Of the tunes examined only five received favorable votes by a majority of the judges. (This leaves eleven approved texts for which tunes may be provided later.) The composers of the five tunes are:

Charlotte Hays (Mrs. Robert D. Comiskey) of Cookstown, N.J., tune for H. Glen Lanier's text, "America, My Homeland Fair."

George Brandon, of Davis, California, tune for Carrie Hitt Hardcastle's text, "Dear God of All Creation" and tune for Frances E. Weir's text, "O, We Who Love Our Land."

Wallace H. McKay, of Plainfield, N.J., tune for Mrs. Hardcastle's text, "Dear God of All Creation."

Charles Stark, of Ames, Iowa, tune for Dosia Carlson's text, "God of Eagles, God of Sparrows."

These hymns will be published soon by the Hymn Society.

"Aging and Later Years" Hymns Chosen

Eleven-hundred-plus texts were received by the Hymn Society of America, in cooperation with the American Association of Retired Persons and the Association of Retired Teachers, in a search for a group of hymns on "Aging and the Later Years." After several months of examination of the proposed texts by a panel of judges representing all three bodies, ten were voteded for acceptance and publication. The first line (and title) of each approved hymn follows—no order of preference is noted, the ten being considered equally worthy for their respective purposes:

"The sun is setting in our lives," by Louise M. Armitage; suggested tune: NAOMI.

"God, our Father, now as ever," by Gertrude M. Boling; suggested tune: CUM RHONDDA.

"Come, ye elders, those engaging," by Genevieve Lexow; suggested tune: CUM RHONDDA.

"Lord, who art the Great Creator," by Lillian Schwerdtfeger; suggested tunes: BEECHER, CONVERSE or NETTLETON.

"Lord, give me strength for golden years," by James R. Webb; suggested tunes: DUNDEE, ST. ANNE, ST. AGNES, or ST. PETER.

"O Lord, our God, whom all through life we praise," by Frances A. Winters; suggested tunes: ELLERS, EVENTIDE, TEULON.

"O God, thy constant care and love," by H. Glen Lanier; suggested tunes: HURSLEY, MELCOMBE, or TALLIS' CANON.

"For all the joys of living," by H. Glen Lanier; suggested tune: LLANGLOFFAN.

"For each day of life we thank thee," by H. Glen Lanier; suggested tune: GALILEE.

"O God, the miracle of birth is thine," by H. Glen Lanier; suggested tunes: ELLERS, NATIONAL HYMN.

MOUNTAIN BROOK WITH RUSHING WATERS

(8.7.8.7.D.)

MOUNTAIN BROOK 8787 D

Wilbur Held

William Watkins Reid, Jr.

Unison

Moun - tain brook with rush - ing wa - ters, Ea - gle perched in loft - y tree,

Flow' - ring hill - side in the spring-time, White-tailed deer a - lert and free!

Beau - ty, beau-ty all a - round us, Ju - bi - la - te! Sing for joy!

No Ped.

Help us, God, pre - serve earth's splen-dor For to - mor-row's world to see. A - men.

Ped.

2. Pure the water freshly flowing
Toward its ocean-destiny,
Clean the air of God's creation,
Rich the soil, the mine, the sea!
"Earth is good!" God's word proclaimed it
Jubilate! Sing for joy!
Save us, God, from wasteful living,
From pollution's tragedy.
3. Waving fields of wheat and barley
Giant apples—juicy red,
Cattle grazing in the pasture;
By God's bounty man is fed!
Well-supplied the world around us,
Jubilate! Sing for joy!
May no greed or warring madness
Scorch the earth or rob man's bread.
4. Keep us faithful in the struggle
To conserve earth's threatened store:
As we fight to save the forest,
Clean the stream, protect the shore.
- God and man as partners working,
Jubilate! Sing for joy!
Partners working till as stewards
We can say "earth's good!" once more.
Amen.

THE CHURCH'S MYSTERY

O Sion, lift your eyes and see
The Church's glorious mystery,
A mystery most fair and bright,
Designed by Wisdom infinite;
Reflecting God's own truth divine
And mirrored in the things of time.

God's wheat field planted in the spring
Still growing towards its harvesting
And tended in each age of time,
By His sweet providence divine;
At dawn of time this field was sown,
At harvest time - a field of gold.

We see it as a tapestry
Held in God's hands most skillfully,
In weaving since the dawn of time,
Its pattern fair and most sublime.
In this design with threads of gold,
The story of mankind is told.

We see it too, a Symphony,
Composed by God most skillfully
From varied and divergent strains
Of human triumph, joy and pain,
All harmonized with art divine,
To glorify His Name in time.

Or yet a Drama, great, sublime,
Played out upon the stage of time,
Whose theme unfolds Salvation's Plan
In each successive age of man;
Which reached its climax when God's Son
Redemption wrought and Victory won.

But most of all, we clearly see
In this the Church's mystery,
Time's seamless, flowing robe most fair,
Prepared by Father's loving care,
To be the vesture of His Son,
While ages on their course shall run.

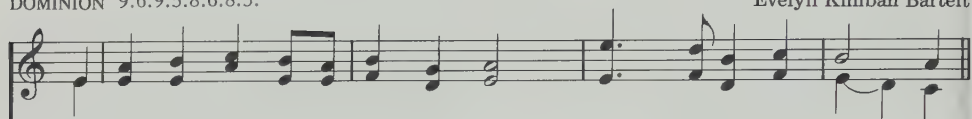
And so to God glad voice we raise
In hymns of never ending praise:-
The Source from Whom all blessings flow,
Whose depths no man can sound or know;
The Father and Begotten Son,
And Holy Spirit with them one.

Sister M.R.D.

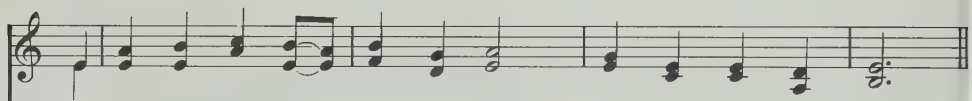
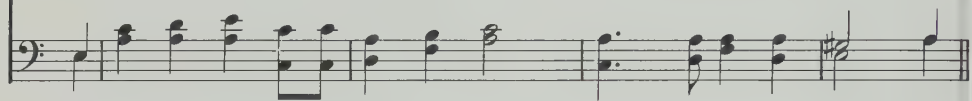
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YOUR CHURCH SHALL STAND

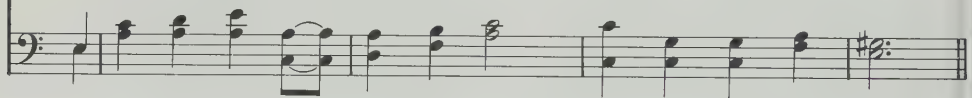
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Words and Music by
Evelyn Kimball Bartelt

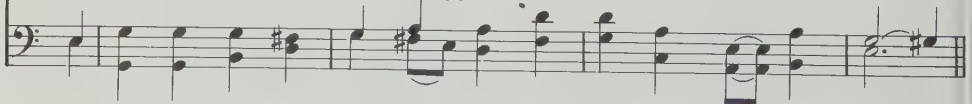
1. Your Church shall stand as it's al - ways stood, Je - sus, might-y Sav - iour!



Up - right in truth and in broth - er - hood, Firm - ly built by faith.



When on this earth You came to dwell, You brought a heav - en - ly light,



That through the a - ges down to us, Shines for - ev - er bright! _____ A - men.



2. Your life shall be as it's always been, Jesus, mighty Savior!
A monument to the love of God, Leading us Your way.
Your mercy shone in ev'ry deed, Compassion giving all.
You lived, You died, then rose to life: May we heed Your call!
3. Your Word shall go into all the lands, Jesus, mighty Savior!
Transported there by loving hands, Working in Your name.
The words You spoke in days gone by, Shall ne'er forgotten be;
Lord, grant that we may hold them fast, Through eternity!
4. Your Love shall flow into ev'ry heart, Jesus, mighty Savior!
And be in us a vital part, Giving life to all.
We know not what each day may bring, We live beset by fears;
But with Your love giving hope to us, We can face the years! Amen.

HYMNIC NEWS

Lutherans Would Modernize Worship Language

Erik W. Modean

Pastors of four North American Lutheran church bodies, responding to a questionnaire about new worship materials, gave overwhelming approval to the idea of using contemporary language ("you" instead of "thee") in prayers for public worship. The results of a survey of 3,573 pastors of the American Lutheran Church, the Evangelical Lutheran Church in Canada, the Lutheran Church in America and the Lutheran Church-Missouri Synod were released in New York by the Inter-Lutheran Commission on Worship.

The survey was to test reactions to a new lectionary (series of Bible readings for worship) and the eucharistic prayers, called Great Thanksgivings, proposed by the ILCW. Responding to the questionnaire were 924 ALC pastors, 81 ELCC clergymen, 1,357 LCA pastors, and 1,102 LCMS ministers.

Asked if they favored the use of "you" instead of "thou" in prayers and the modernizing of the verb endings to eliminate the "-eth" ending on many verbs, 92 per cent of those responding said they approved the change.

The new lectionary, introduced three years ago, is being used by 89 per cent of those surveyed. Positive reactions were listed to most features of the new lectionary, which closely parallels the one used by Episcopal, Roman Catholic and Presbyterian churches. Most of the pastors surveyed said that they found the selection of readings balanced, the prayers for each day acceptable, and the use of continuous readings from Sunday to Sunday helpful.

A more mixed reaction was registered to the Great Thanksgiving prayers, used at the service of Holy Communion. Slightly more than 41 per cent of the pastors surveyed reported that they nearly always use the shorter "Words of Institution" (words from the Bible describing Jesus' last supper with his disciples) rather than the eucharistic prayers. And another 40 per cent said that "sometimes" they used only the Words of Institution instead of the Great Thanksgiving prayers.

However, those who had used the new eucharistic prayers proposed by ILCW generally gave the prayers an "acceptable" rating, according to the survey.

ILCW materials are being tested as the four church bodies prepare a new worship book, tentatively scheduled for publication in 1978. The book will contain hymns, services, prayers, psalms, and the liturgical calendar for Lutherans.

The recent survey of pastors revealed that in order to "keep the format uncluttered and easy to follow," the pastors would prefer two editions of the new book, a pew edition with material needed by the congregation and a leader's edition with a greater variety of prayers and similar materials. Some 89 per cent of the pastors surveyed favored the publication of two editions.

The results of another survey of congregations which have tested the new service and music have indicated that in the Lutheran Church in America the congregations had "definitely negative reactions" to the music of the proposed service. The congregations were also critical of the revised version of the Lord's Prayer and it is likely that both the traditional and contemporary versions of the prayer will be printed in the new service book.

Dr. Eugene Brand, project director for the ILCW, said that the

reactions of congregations in all four church bodies which have tested the worship materials are being tabulated for a report to the churches soon. The current timetable calls for the publication of the new hymnal by the end of 1978.

Eucharistic Congress Announces New Hymn

Two laymen who between them have 65 years of writing and performing church music won the official hymn contest sponsored by the 41st International Eucharistic Congress.

Omer Westendorf, compiler of the first Catholic hymnal after the historic change-over from Latin to English in the Mass, and Robert Kreutz, a composer of more than 150 published works, collaborated by mail across 1,000 miles to create their winning song, "Gift of Finest Wheat."

The official hymn was sung in Philadelphia at all Congress-sponsored liturgies during Congress Week, Aug. 1-8. A choir of 1,000 voices from throughout the U.S. sang it at the closing ceremonies. The hymn is also part of the official Congress long-playing record featuring church music from virtually every age, according to Dr. Peter LaManna, director of music for the Congress.

"We were enheartened that the contest yielded so many excellent hymns for the Christian community. We received more than 200 works from America and abroad," Dr. LaManna said.

Because the hymn was submitted under the non-de-plume "Richard Wing," in compliance with anonymous entry regulations, contest judges knew nothing of the musical background of the composers.

Westendorf, author of the lyrics, is a native resident of Cincinnati, Ohio, and a prolific contributor to Catholic and Protestant hymnals. In Catholic circles he is known as founder of the World Library of Sacred Music and World Library Publications. He is the sole compiler of the trend-setting "Peoples Mass Book," which introduced many Protestant tunes that are now standard in Catholic Churches. The Book also contains 40 lyrics of his own creation, published under such pen names as J. Clifford Evers and Mark Evans.

Westendorf's long-distance collaboration with French Benedictine priest Dom Paul Benoit yielded the now popular "Where Charity and Love Prevail," which is widely accepted among the Presbyterian, Baptist and Evangelical traditions.

"The heritage of hymnody is basically Protestant," Mr. Westendorf said.

"Thus, while I relied heavily on a Catholic understanding of Scripture to inspire specific words and images, I also closely followed the Protestant tradition for meter and rhyme," he said.

With the lyrics written, Westendorf mailed them to his long-time friend Robert Kreutz, of Golden, Colorado.

The works of Kreutz, a native of La Crosse, Wis., range from instrumental to vocal and sacred to secular. He has composed seven Latin and nine English Masses, including the "Mass for an American Saint." His most widely known song is "O Lord, We Believe."

Characterized by Westendorf as a creative landmark in hymnody by virtue of its combining lyricism, freedom and contemporary harmonies, Kreutz' melody is suitable for both congregational and choir singing.

"I tried to write something with international appeal, yet well within the range of the average singing voice," Kreutz said.

"My final criterion whenever I write church music is to ask myself how the Pope might feel about it, or react to it."

The contest was conducted for the Eucharistic Congress by the National Catholic Music Educators Association, Washington, D.C., under the direction of Sister Marie Perrot. Judges were: Robert Blanchard, director of the Composers Forum for Catholic Worship, Sugar Creek, Mo.; Sister Theophane Hytrek, Alverno College, Milwaukee, Wis.; and Theodore Marier, director of St. Paul's Choir School, Cambridge, Mass.

Written in D flat major, combining 4/4 and 3/4 time, the melody of the official Congress hymn accompanies the following lyrics:

· Gift Of Finest Wheat

Refrain ~ ~ ~

You satisfy the hungry heart
With gift of finest wheat;
Come give to us, O saving Lord,
The Bread of Life to eat.

1. As when the shepherd calls his sheep,
They know and heed his voice;
So when you call your family, Lord,
We follow and rejoice. (Refrain)
2. With joyful lips we sing to you
Our praise and gratitude
That you should count us worthy, Lord,
To share this heavenly food. (Refrain)

3. The mystery of your presence, Lord,
 No mortal tongue can tell:
 Whom all the world cannot contain
 Comes in our hearts to dwell. (Refrain)

4. You give yourself to us, O Lord,
 Then selfless let us be
 To serve each other in your name,
 In truth and charity. (Refrain)

(Copyright 1976: 41st International Eucharistic Congress)

Morning Hymn to Tallis' Canon Tune

For more than 400 years, Thomas Tallis' "Canon" has been sung, and loved, and been a source of fun and joy (as "rounds") to both young and old in many lands. In the past century the tune *Tallis' Canon* seems to have been more and more restricted, in Protestant circles, to use with Thomas Ken's evening hymn, "All Praise to Thee, My God, this Night."

But recently in American churches it has been realized that the tune was becoming "lost" to new generations of church youth because the words to which it was chiefly sung was an "evening hymn," and in many parts of the country there were *few if any evening services* at which it could be appropriately sung.

Hearing this complaint from a number of high musical sources that many congregations were thus denied thus use of this long-favored tune, Mrs. Agnes H. Flanagan, Doctor of Humanities, author, and benefactor and life trustee of Lewis and Clark College, Ashland, Oregon, composed a "morning hymn" that can be sung to the *Tallis' Canon* tune. Dr. Flanagan's three stanzas run:

1 Now dawn with pinioned shafts of light
 Has banished dreams from morning sight;
 My joyful spirit wakes to pray
 That You will guide my steps today.

2 On every task bestow your grace;
 On every path my feet shall trace
 Walk now beside me; may each word
 I speak be pleasing to you, Lord.

3 When shadows on this day descend
 And quiet comfort marks its end,
 O dear Companion may my rest
 With your "well done" be sweetly blest.

However, *Tallis' Canon* has fared better than most of the ancient tunes of the 1500s: while Dr. Ken's words were the most familiar text to which it was used, it is still to be found in many hymnals to less-known and less-used compositions. Current hymns to which it is used include:

"Awake my soul and with the sun"
 "O Teacher, Master of the skill"
 "The man who once has found abode"
 "Our God shall reign where'er the sun"
 "Behold the Kingdom of our Lord."

"Are Ye Able" Author Dies

The Rev. Earl Bowman Marlatt, Ph.D., Litt.D., author of "Are ye able, said the Master," one of the most popular of hymns written in the twentieth century, especially among the young people of the churches, died in Winchester, Indiana, on June 13, 1976. He was born in Columbus, Indiana, in 1892, the son of a Methodist minister. He was educated at DePauw University, Boston School of Theology, and did graduate work at Harvard, Oxford, and Berlin. He joined the faculty of Boston University in 1925 and served there for twenty years as a professor of philosophy and religious literature and later as dean of its School of Theology. From 1946 to 1957 he taught the same subjects at Perkins School of Theology in Southern Methodist University.

During these years, Dr. Marlatt produced several volumes of poetry — much of them hymns and inspirational verse. While "Are ye able" remained his most famous hymn, several others have found their way into current hymnals of American churches. Among these are:

"Spirit of Life, in this new dawn"

"Be of good cheer, the Master said"

"No longer, Lord, thy sons shall sow"

"If I can stop one heart from breaking"

"Through the dark the dreamers came."

Dr. Marlatt was one of the early members of the Hymn Society of America and served on its Executive Committee. He was named by the National Council of Churches as curator of the Treasure Room of Hymnology at the Interchurch Center, New York City.

Spanish Language Hymnal Republished in Argentina

A new edition of *Culto Cristiano*, the Spanish language Lutheran hymnal first released in 1964 by Publicaciones El Escudo, has been published in Argentina. The Rev. Ernesto Weigandt, a Lutheran Church-Missouri Synod pastor who has been working with the Spanish language publication, says that the new edition contains 58 hymns which were not in the former publication. Some of the hymns are new and have been composed and written by Latin Americans, Mr. Weigandt says.

Culto Cristiano is the hymnal used by most Lutheran churches in Latin America. Churches in Argentina began work on the hymnal several years ago and it has remained a cooperative project of churches related to the LCMS, the Lutheran Church in America, and German Lutheran churches.

In addition to nearly 500 hymns, the 668-page book contains services for Holy Communion, matins and vespers, the psalms, and a calendar for the church year. About 10,000 copies of the book were printed in Buenos Aires by the Methodist publishing house there. The copyright on the book is held by Publicaciones El Escudo, a U.S. corporation.

Baptist and Lutheran Hymnal Companions Published

Southern Baptists and American Lutherans have recently published companions for their hymnals. *Companion to Baptist Hymnal for Baptist Hymnal* (1975) by William J. Reynolds is published by Broadman Press, Nashville. A *Companion to the Hymnal for the Lutheran Service Book and Hymnal* (1958) by William R. Seaman is published by Augsburg Press, Minneapolis. Both of these hymnal companions will be reviewed in *The Hymn*.

Armed Forces Hymnal Controversy

A controversy has developed over the inclusion of "It was on a Friday Morning" in the new hymnal, *The Book of Worship for U.S. Forces*. According to an early July news release of the Washington Post—Los Angeles Times Service, the Armed Forces Chaplains Board and the Armed Forces Committee of the U.S. House of Representatives "have been flooded by complaints about the hymn."

The controversial hymn represents the anger against God expressed by the thief who was crucified with Jesus. The refrain reads: "It's God they ought to crucify / Instead of you and me, / I said to the carpenter / Ahanging on the tree." Chaplain Alfred R. Saeger, Executive Director of the Armed Forces Chaplains Board, indicated in a letter to Senate Armed Forces Committee Chairman John C. Stennis that this hymn, although controversial and denounced as blasphemous by many, was recommended for inclusion in the new hymnal "because it dealt with real issues and concerns which many people struggle with in connection with the crucifixion. It was not included to be blasphemous or to destroy faith, but to provide a vehicle for dealing deeply and thoughtfully with the death of Christ, in order to encourage and strengthen faith in God and His atoning work—God in Christ being crucified for man." Saeger reported that the Chaplains Board said that "This hymn cannot be simply sung and dropped. You've got to deal with it. We recommend you use it as a basis for a Good Friday meditation. You'll be forever grateful to Sydney Carter."

In his *Songs of Sydney Carter In the Present Tense* (Book 2, 1969) the English composer Carter commented on the controversial nature of his hymn: "One song keeps on getting into trouble, *Friday Morning*. Some sing it in church, others call it blasphemous; which is what it is, if you regard it as a simple statement. But what is sung or said is only half the song. The silent part is where the action really is. The statement made is a device to spring a question; but the question, and the answer must come from the listener."

In early July James Rogers, chief chaplain of the Veterans Administration, ordered that "Friday Morning" be removed from all hymnals in VA hospitals. One problem with removing this hymn, which occupies 1½ pages, is that the hymnal loses four non-controversial hymns: "O perfect life of love," "Go to dark Gethsemane," "Behold the Savior of mankind" and "There is a green hill far away."

After careful consideration, the Chaplains Board now regards the inclusion of "Friday Morning" as a mistake and are conducting a search for a replacement hymn to appear in subsequent versions of the hymnal.

Because of agreements with copyright owners of a number of hymns in the *Book of Worship for U.S. Forces*, it is not for sale to the general public. The half million copies of this hymnal have been allocated to the various branches of the armed services and to the Veterans Administration.

Aside from this controversial hymn, the *Book of Worship for U.S. Forces* has been well received and is regarded as a major accomplishment in the publication of ecumenical hymnals. This hymnal is featured in the first quarter 1975 issue of *The Chaplain*, including articles by J. Edward Moyer, Erik Routley, J. Vincent Higginson, Ernest K. Emurian, and Richard K. Avery and Donald S. Marsh.

REVIEWS

Praise for Today Music Edition. Psalms and Hymns Trust, 4 Southampton Row, London, 1974. £1.00

This supplement to *The Baptist Hymn Book* of 1962 is intended as a useful collection for groups far beyond Baptist churches who are seeking relevant worship song for today. It appeared just twelve years after its parent collection—a dramatic indication of the rapidity of change brought about by the church music revolution. In the short preface its compiling committee states as its intention to provide the contemporary generation with "new hymns whose style, expressions and themes speak more directly to themselves, and reflect more accurately their own situation."

In this objective the committee has achieved a large degree of success within the scope of its 104 selections. Some would claim that *The Baptist Hymn Book* was much too "insular." Such an accusation (If indeed it be such!) cannot hold for its successor. There are hymns (both words and music) from the United States such as Beth Rice Luttrell's "In this age of noise and turmoil" to Beryl Vick's CAPITOL HEIGHTS (39) and Ed Seabough's "One world, bound together by God's love" to William Reynolds' ONE WORLD (63), and a similar kind of representation from Canada, Australia, New Zealand, and India. Particularly significant are three contributions by D.T. Niles of the Christian Conference of Asia set respectively to

the work of a Philippine composer (15), a Malay tune (42) and a Korean carol (65).

With one or two exceptions all the texts and tunes included are the products of the last few decades of the present century, many appearing for the very first in print. One notable exception is Clifford Bax's "Turn back, O man," written shortly after World War I and set to the grand old sixteenth-century Genevan psalm melody OLD 124th (89). The surprise here is that this hymn was not included in *The Baptist Hymn Book* of 1962!

Generally speaking, the texts in *Praise for Today* pack more contemporary "wallop" than the tunes. While this is not so apparent where author and composer are one and the same—Sidney Carter, Patrick Appleford, Sister Estelle, for example—it cannot be missed in considering the settings of the excellent texts of Fred Kaan (eleven in all!). The directness and contemporaneity of Kaan's language would seem to command similar qualities in the music but only once or twice in *Praise for Today* does this really happen.

Ironically, the English traditional melody KING'S LYNN with its straightforward style in the minor key is one of the more convincing settings. It is used with Kaan's incisive hymn on stewardship, "The earth, the sky, the oceans" (79). Of the others Walter Webber has probably been the most successful in capturing the imaginative spirit of the two Kaan hymns "Sing we a song

of high revolt" (BROADMEAD, 74) and "We meet you, O Christ (LLANBERIS, 91). Various members of the music subcommittee for the book made laudable attempts to set other Kaan hymns but failed to improve on those already published in his *Pilgrim Praise* (London: Galliard, 1972).

It is just possible that the best musical contribution made by committeeman William Davies (the top contributor with nine tunes) is his BRAHMS (17). He does not indicate his borrowing, except in the tune name, but the music for Keith W. Clement's excellent prayer for Christian brotherhood, "Father of glory, whose heavenly plan" is based directly on the main theme of the fourth movement of Brahms' First Symphony in C-minor. One wonders why this fine melody had not been appropriated by hymnal editors before this!

Sixty of the tunes—roughly three-fifths—are indicated to be sung in unison, definitely reflecting not only a congregational singing trend of our day but a large presence of folk and traditional melodies. Quite a cultural panorama is offered: all the way from 16th-century Scandinavian song (THEODORIC, 27) to American Shaker melody (LORD OF THE DANCE, 38); from 17th-century Dutch (VRUECHTEN, 86) to old Gaelic (BUNESSAN, 57); from old English (ACACIA, 98) and old Irish (DURROW, 76) to American Negro spiritual (LET US BREAK BREAD, 46).

Taken as a whole, the themes dealt with by this wide gamut of musical settings are those crying for

the serious attention of today's congregations. The collection is outstandingly rich in songs on themes grouped in the index under "The Christian Life" and "Our Life in Society." One cannot help but notice, however, the presence of only two new hymns on "God, the Holy Spirit." Can it be that our hymnists are skeptical of the Holy Spirit's ability to speak in any language other than that of the 18th and 19th centuries?

All in all the compilers are to be congratulated for producing a collection which, though admittedly a bit too adventurous to attract the greatest popular following, is nevertheless relevant and sensible enough truly to "serve the present age."

Hugh T. McElrath
Louisville, Kentucky

Isaac Watts Remembered

by David Fountain. Henry E. Walter Ltd., 26 Grafton Road, Worthing. Sussex (England), 1974, 111 pp., 75p. (paperback)

Isaac Watts has been well served by biographers and bibliographers on both sides of the Atlantic, but it was appropriate that in the tercentennial year of his birth (1974) this brief study should be made available. David Fountain, a minister in Watt's birthplace, Southampton, has done an excellent piece of work going over again the essential facts and presenting them in a readable and economical way.

Naturally enough, he devotes most of his attention to Watt's early life and to his hymns. But he does remind us that although the work for which Watts is now famous was

all done by the time its author was 45, Watts did a great deal during the rest of a life that was nearly 30 years longer. Watts was not only a hymn writer: he was a theological controversialist, a distinguished devotional writer, and the author of a textbook on logic which was a best-seller in its day.

Fountain is also able to recreate for us the atmosphere and the topography of the historic town where Watts spent his youth, and the map on the back cover of the book is a very pleasant addition to the more substantial matter between the covers.

The Appendixes at the end introduce us to some of Watts' own writing: no. IV is especially interesting, being a transcription of his advice to preachers. No. V gives us the texts of twenty select hymns - and I think it is a pity that these were not transcribed from the original texts, so that fairly often stanzas are omitted. (The four-stanza transcription of 'When I survey' is particularly unfortunate): it is also a pity that this is the only one of his eucharistic hymns that is here presented. Perhaps there are depths in Watts of which this author is as yet unaware. Watts was, after all, not what modern journalists would call an "exciting person," and the really distinguishing things about his character and writing are delicate rather than massive or obvious. But if anybody wants one serviceable book about Watts to begin from, this is the one to recommend.

Eric Routley
Princeton, New Jersey

**John Mason Neale -
Priest Extraordinary**

by A.G. Lough, Newton Abbot, Devon: the author, 1976. iv, 152p. 21 cm. \$6.00 postpaid.

Most of us think of Neale as primarily the hymn-writer and translator. Dr. Lough acknowledges this in a brief chapter, noting among other things that the British Post Office used Neale's "Good King Wenceslas" for its Christmas stamps in 1973. He mentions the number of hymns which Neale contributed to the first edition of *Hymns Ancient and Modern*, 1859 (nearly one-eighth of the hymnal). A century later, the *Episcopal Hymnal* 1940 still used 39 of his, a fourth of the total!

The true value of Lough's monograph lies in his detailed account of the daily life of Neale. Few persons today realize the bitter struggles which Neale had almost constantly with his bishop, local authorities, mob violence and calumny in connection with his duties at Sackville College—not a school at all but an endowed "old-folk's home" as we would call it in America. Through all this, his faith and the steady support of the patron, George John Sackville West, the fifth Earl De La Warr, remained strong. Only slightly less were some of the local problems with his nursing sisterhood, the Society of St. Margaret.

Only one slight correction: In 1853, Trinity College, Hartford, conferred on him the honorary M.A. degree, and in 1861 the S.T.D. Hartford must have felt a strong connection for there is also a memo-

rial window depicting Neale as a priest in Grace Church.

Copies should be ordered directly from The Revd. A.G. Lough, Hennock Vicarage, Newton Abbot, Devon, TQ13 9QD.

Leonard Ellinwood
Washington, D.C.

Congregational Singing

by William J. Reynolds. Nashville: Convention Press, 1975. 119p. \$1.25 (paperback).

In this small volume William J. Reynolds, Secretary of the Church Music Department of the Baptist Sunday School Board and President-Elect of the Hymn Society, has given to directors and accompanists a much-needed guide to effective congregational hymn singing. No other work presently available deals with the subject matter in as comprehensive fashion.

Writing from the premise that hymn singing as experienced by a congregation is significantly different from hymn singing by a trained choir, Reynolds devotes several chapters to such practical matters as "Tempos and Keys in Congregational Singing," "Instrumental Accompaniment for Congregational Singing," and "Physical Factors Influencing Hymn Singing." Other matters discussed briefly but thoroughly are planning for congregational singing and actual preparation for hymn singing.

One of the most valuable contributions of the book is the chapter "Broadening Congregational Reper-

toire of Hymns" in which Reynolds discusses methods of teaching new hymns to the congregation. Included are suggestions about the matching of unfamiliar texts to familiar tunes and the utilization of both worship services and non-worship functions of the church for introducing new hymns. The metrical forms of hymns are dealt with in a short chapter.

While *Congregational Singing* is designed primarily for use with *Baptist Hymnal*, 1975, music directors and accompanists of other denominations should find the general material of benefit in their efforts to improve congregational singing. Though all musical examples are taken from that hymnal, suggestions given are readily adaptable to other hymnals. Reynolds has been careful to include all types of hymns from the traditional to contemporary gospel.

Helpful appendices include a bibliography of collections of free organ accompaniments, a list of suggested tempos for each hymn in *Baptist Hymnal*, 1975, and a listing of those hymns by keys.

This small, inexpensive volume will be invaluable to both musicians and others responsible for congregational hymn singing. Southern Baptists, in particular, will find the book helpful in planning for seasonal and denominational emphases. Reynolds has related in a very thorough way how to help bring about an experience of meaningful worship through better congregational hymn singing.

Paul R. Powell
Atlanta, Georgia

'76 to '76, A Study of Two Centuries of Sacred Music

by Ellen Jane Lorenz. Dayton, Ohio: Lorenz Publishing Co., 1975. 64p. \$4.95 (paperback).

This is America's Bicentennial year and music's shining hour! It is staggering to consider the tons of patriotic music that have been printed over the past two years...solos, piano pieces, choir numbers, arrangements and compositions for band and orchestra...not to mention a multitude of recordings, as well as volumes of historical music books that represent years of research into the many music periods of our 200 years as a nation.

It is true that music has been in the forefront of the bicentennial; however, it has not all been patriotic music. There is also a "host of heros" among our composers and poets of sacred music who have received the plaudits of men over these two centuries. Our forefathers left us a rich heritage of sacred music that we dare not forget or ignore. The "faith of our fathers" that we sing about is often found in the great hymns and sacred music of the church. Need we be reminded that the first book printed by the early colonists in America was a hymn book—the *Bay Psalm Book*.

Before you conclude your shopping list for the bicentennial year, I have one more item that is a MUST for every church musician's library! Ellen Jane Lorenz has done a masterful job of putting together in 64 pages, over 200 years of sacred music songs and history, '76 to '76.

In addition to summarizing the history of our church music through these 200 years, this fascinating book contains more than 50 reprints of hymns, anthems, and sacred folk songs, ranging from William Billings' "Chester" (1770)—the song that almost became our national anthem—to the contemporary "My God Breaks Down Walls" (1974) by Richard Avery and Donald Marsh. Much of this material is illustrated from original issues that are a part of the famed E.S. Lorenz's treasured collection of 350 nineteenth-century American songbooks.

The interesting thread of hymnic content that runs throughout the book will be of special interest to those who are related to the work of the Hymn Society of America. The author does an effective job of introducing to the reader in capsule form many of the popular hymn writers, including Isaac Watts, Jeremiah Ingalls, Oliver Holden, Lowell Mason, Thomas Hastings, George Root, William B. Bradbury, William H. Doane, Robert Lowry and George C. Stebbins.

Have you ever wondered about the music in America's early churches? Do you know what a tune-book is? A futing tune? A Mood of Time? The World Peace Jubilee? Who was the dictator of the nineteenth-century musical scene? What is a white spiritual? How were Negro spirituals introduced to the world? Where did the gospel song get its name? What are some new trends of anthems in the twentieth century? These questions and many more are all answered in this exciting book

that we strongly recommend for your reading and singing pleasure, not only in the last months of this bicentennial year, but for years to come.

Thad Roberts, Jr.
Houston, Texas

A Dictionary of Protestant Church Music

by James Robert Davidson. The Scarecrow Press, Inc., Metuchen, N.J., 1975. 349p. \$12.50.

In what appears to have been an enlargement for publication of a doctoral dissertation, Dr. Davidson has performed an excellent service for Protestant church musicians, pastors, teachers, college, university, and seminary students in the preparation of this dictionary. It will serve to fill a need created by the rapid advancement of church music since 1949 when G.W. Stubbins prepared *A Dictionary of Church Music*, the most recent English language dictionary on the subject.

A significant number of musical developments which have gained status through wide-spread usage (not that they were unheard of in 1949) are defined in Davidson's book: for example, handbells, graded choir program, folk-musicals (found under "Pop" Gospel), music missions, and music therapy.

A listing of Schools of Protestant Church Music, Societies of Protestant Church Music, hymnal companion volumes, and periodicals of Protestant Church Music is included.

This reviewer would like to have seen a listing of hymnals of the major protestant denominations.

A short but adequate explanation of the Christian Church Year is to be found. It should serve as an aid to those churches which are non-liturgical but which do seek to include in their worship more services of the events shared by all Christians.

A short history of the following subjects will be found helpful: Anthem (9 pages), Gospel Song (7 pages), Hymnody (14 pages), Metrical Psalmody (14 pages), Oratorio (7 pages), Passion Music (7 pages), and Protestant Church Music (7 pages). Each area is supplied with a brief bibliography. Other terms are treated in much the same way as found in most dictionaries, such as *Harvard Dictionary of Music*, *Grove's Dictionary of Music and Musicians*, and *Julian's A Dictionary of Hymnology*.

The author has included an etymological entry for each term where appropriate, occasional musical examples, and bibliography for the articles where needed. While the bibliography is not, indeed cannot be, extensive due to space limitations, it is apparent that many of the primary sources are included. In a revision, if one is anticipated, experts in the various areas may be able to suggest more primary sources to the author. The reader will be aware of an easy to read format with entries arranged alphabetically.

One of the most appealing features of Davidson's work is the credit given to evangelical denominations which have made great strides in involving their churches in

music in recent years; e.g., the various branches of the Presbyterian Church, the United Methodist Church, and the Southern Baptist Convention. It is especially heartening to see emerging composers, arrangers, and hymn writers given a forum where their creativity may be shared with their constituency through their denominational publishing houses. Hymn writing competitions, church music conferences, and festivals have encouraged talented individuals whose output helps shape the musical culture of their people. Various denominations seem anxious again to own their productivity and take pride in it. So it should be.

Again, should the author undertake a revision of *A Dictionary of Protestant Church Music*, this reviewer would like to see a section included on Black gospel music with some historical and performance considerations. Also, there might be included more information on 20th-century German hymnody. While there are several references to the *Sacred Harp* (1844), there might be more mention made concerning it as an influencing style. The entry "Seven-Shaped Notation" rather than "Shaped Notation" was of some interest to this reviewer since the latter term seems to be more in common use.

A Dictionary of Protestant Church

Music will be a helpful addition to college, university, and seminary libraries as well as to the personal library of each person involved in church music leadership.

Paul M. Hall
Birmingham, Alabama

Kentucky Harmony

by Ananias Davisson with a new introduction by Irving Lowens. Harrisonburg, Va.: The Author, 1816; facsimile reprint. Minneapolis: Augsburg Press, 1976. 196p. \$8.50.

Augsburg Press, which has published many anthem arrangements of American folk hymns, has made a special bicentennial contribution in this facsimile reprint of *Kentucky Harmony*, one of the most significant early shape-note tunebooks in spreading the folk hymn through the printed page.

In his fine introduction Lowens summarizes the development of the American tunebook leading up to *Kentucky Harmony*. He also includes more recent findings on the life of the compiler Ananias Davisson, providing a much fuller biography than that of George Pullen Jackson's pioneering study of shape-note hymnody, *White Spirituals in the Southern Uplands* (1933). Lowens makes a strong case for both of

John Wyeth's *Repository* tunebooks (1810 and 1813) being the prime influence on *Kentucky Harmony* and points out the important contributions made by Davisson himself.

In his discussion of the 1816 German language tunebook of Joseph Funk also published in Harrisonburg, *Die Allgemein nützliche Choral-Music*, Lowens indicates that it went through "many later editions." This book, which in all probability was never reprinted, has probably been confused by Lowens with Funk's English-language tunebook of 1832, *A Compilation of Genuine Church Music*, which is yet in print in its 23rd edition under the title *The New Harmonia Sacra, A Compilation of Genuine Church Music*. Lowens correctly cites four folk hymn tunes in *Choral-Music* taken from *Kentucky Harmony*. To these this reviewer would like to add two more tunes with German texts related to American folk hymns, as mentioned in his "Shape-note Hymnody in the Shenandoah Valley, 1816-1860" (Ph. D., dissertation, Tulane University, 1966, pp. 84-85). The melody of "Man mag wohl ins Klag-Haus gehen" (CM-75) is related to SUPPLICATION (KH-12) and that of "Seelenweide, meine Freude" (CM-64) is very similar to the folk hymn CHARLESTON (*Genuine Church Music*, p. 192).

The introduction of this reprint

shows clearly the influence of *Kentucky Harmony* on later southern and midwestern tunebooks, including *The Southern Harmony* (1835) and *The Sacred Harp* (1844). Some description of Davisson's *Supplement to the Kentucky Harmony* would have provided a fuller and more balanced account of Davisson's influence. Davisson's *Supplement* reflects even more fully the folk hymn influence, having about twice as many folk hymns as *Kentucky Harmony*. Conversely, the *Supplement* has less than half the number of fugal tunes and anthems found in *Kentucky Harmony*. Thus Davisson's full influence in the history of the printed folk hymn needs to be assessed in view of the content of both his major tunebooks, *Kentucky Harmony* and its *Supplement*.

Kentucky Harmony and other shape-note tunebooks of the Pre-Civil War era have provided an increasing number of tunes in recent hymnals. In *The Methodist Hymnal* (1966) there are two KH tunes and one SKH tune. *Hymns for the Living Church* (1974) and *Baptist Hymnal* (1975) each have two KH tunes. Thanks to this reprint, future compilers of hymnals can much more easily examine *Kentucky Harmony* in search of usable early American hymn tunes.

Harry Eskew
New Orleans, Louisiana

